

• No. 118 • June 1 • \$2.50 (\$3.75 in Canada)

AMAZING HEROES

**SPECIAL
FOCUS ON THE
WORLD OF
JAPANESE
COMIC BOOKS!**



**Behind the
Scenes of
Lone Wolf
and Cub,
Area 88,
Kamui the
Ninja,
and more!**



No. 118 AMAZING HEROES June 1

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OUR COVER: Kenzo the Ninja as posed by Sargent Shriver. Thanks to the Communications for providing the artwork, which is © 1980 Sargent Shriver and Chagokai.



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If you've been searching for the most exciting and informative magazine about comics on the stands, look no further—you've found it!

Every two weeks, *Amazing Heroes* offers a cornucopia of special features and regular columns, of fact and opinion, of news and history, of art and text... of everything, in short, that makes a magazine for its read.

And now *Amazing Heroes* is better than ever—with added pages, added features, and a striking new look. Just look at some of the things you can find in every issue:

- In-depth INTERVIEWS with your favorite pros!
- Up-to-the-minute NEWS of the latest happenings!
- Abundantly illustrated PREVIEWS of new series and revamped old ones!
- A handy COMING COMICS CHECKLIST, made by week, with scans of cover reproductions!
- Opinionated REVIEWS of the latest publications!
- SNEAK PEERS at some of the exciting new comics series!
- An open-to-everyone LETTERS COLUMN to please your fears and vent your spleen!
- All the PLUS stuff special added editions as "Department of the Strange," "No-Oh-Ring," "Doc's Bookshelf," "2-Page Spread," "Don Rosa's Information Center," as well as a consistently inspiring round of other regular columns and features!

And if you subscribe today, you receive a lot extra, too! The next *Amazing Heroes* Preview Special—14-page shopper of a magazine that tells you everything you need to know about the half-year in comics!

So do yourself a favor and SUBSCRIBE TODAY! We'll guarantee you won't regret it for a minute!



Send for the next issue of *Amazing Heroes* today! You'll receive it free of charge! Just fill out the subscription card on the back of this ad, and we'll send you the next *Amazing Heroes* Special for free, plus the price of the ad.

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WHAT DO WIMMEN REALLY WANT?

FIND OUT
IN...

WIMMEN'S COMIX

ON SALE
NOW

A COLLECTION OF UNRELATED INFORMATION, OPINIONS, REFLECTIONS, AND SUCHLIKE THAT BEARS THE SAME RELATIONSHIP TO A REAL EDITORIAL AS A SACKFUL OF GERBILS DOES TO A HIGHLY TRAINED MARCHING BAND (although I think the former would, on balance, probably be more fun to watch*)

Margamania Hi, and welcome to our special all-manga issue. We're gonna manga future article, a manga problem, a manga situation, a manga "find-out," a manga cover, a manga review, and—back, the news has a bit of Japanimation stuff in it, and Google Drake, coincidentally, who's about 100 years old, which is in the neighborhood of manga. We were going to have a manga "discovery," but the prospective publisher popped out and writing came of it (maybe some other time, 1984, D.). So any case, even some of the 30 pages of all the manga around of you want 'em, which I do.

So I've just about had it up to here with the stuff and I'm not going to talk about manga in the editorial any more than I just did.

Heidi, Goodbye: This and the next issue of *Amazing Heroes* are transition issues of a sort, as the magazine looks to create creative staff outside Stan's hand, starting at *Amazing*, it's good. Trust me.

First of all, now our director DAVEY LOB makes his feature-length drive this issue, replacing existing art director ELLIE CRIBBIN, who has gone on to become the live-action film director for the comic Fotographic Inc., including the new, revamped *Conan Annual*, about comic book news (Doug's first issue looks terrific, I think especially since it had some really shattering art, and things will only get better from here. Come to have you heard, Doug).

(Actually, Doug is technically taking over from PUPPY WHITE, who did several exciting issues of *PH* while we were shipping around for a permanent art director. As I recall, Puppy has been the subject of more "feature" and "welcome back" articles than anyone else in *Comic* graphics' history, so I'd just say it was worth working with him again, and I hope we get to do it again and again, while I'm at it—he's been a real subject issue after issue, and the magazine has never looked better.)

But I mentioned a complete staff turnover. Yes, it's true—most agree. I'm attempting to submit the resignation of *Amazing Heroes* to some press surrounding Stan's. The staff has been selected, but I've been in on his previous job and it should be in the saddle sometime in the middle of the next issue—but I'm surprised enough at this point not to say why he's still his own man. Stan's still got his something to fill up his first editorial with. If you're really disappointed, come about this, there are some clues as to his identity scattered around the issue.

Well I'm taking PH SHOOTER's job at Marvel.

Marvel out of its creative decisions, and we can't be guaranteed that will happen. Shooter took Marvel from chaotic creativity to organized mediocrity. We might yet wind up with chaotic mediocrity.

Second, I would recommend the idea of DC who are showing that it's a new team to watch these days. Here's an industry rule that was going around a year or two ago: "Do you know why this Shooter's the richest man in comics?" The guy who publishes every week one (Stan Marvel), and one (Stan DC). The point being that a lot of DC's biggest successes of recent years—*Iron Fists*, *Green on Yellow*, *Family*, the *Justice League*—have been almost directly transferable to comics, taking Marvel and Shooter in a half. And who could say if Frank Miller would have played the field as much as he did, or that Stan Moore would have remained so adamantly anti-Marvel, without Shooter at the helm?

DC has been told a tendency to shoot itself in the foot (and look at the inevitable over the ratings, it's as if DC had gotten too close to the ground and dropped from the sky). But it's not DC, it's the fact that Marvel has often shot off both its feet—all the way up to the pub. If someone takes over who knows where to point his or her fingers, DC had better start dancing.

My prediction is that John Byrne, Ray Thomas, Gene Colan, Mark Robinson, Bill Sienkiewicz, and Frank Miller will be back as Marvel as soon as their contracts or partnerships, or DC's not me—and with Stan Moore out of the running, that'll leave DC smiling and perched at a win five years ago.

Times are getting more interesting by the minute. Ray here.

Change: A plug for something Fotographic does. Art critic on, I don't play our own stuff any more.



TOP OF THE NEWS

• Exposing new actors from the front who make **SCOTT** a success
• Another **Edgewise** interview: 3-D that looks like glass!

PAGE 9

Truman, Snyder Are On The Prowl

4th Anniversary

New Vigilante Team

Featuring illustrations by Tom De Haven and artist Robert Snyder's dramatic drawing style, *Vigilante* is the first comic book to feature a vigilante team. The series is set in a world where the law is broken and the vigilante team is the only one who can bring justice to the streets.

Michael T. Gilbert Explains 6-D

Mr. Monitor

Features First 3-D Story That Requires No Glasses!

Mr. Monitor is a 3-D comic book series that features a 3-D story that requires no glasses. The series is set in a world where the law is broken and the vigilante team is the only one who can bring justice to the streets.

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Strong character from the vigilante team, Mr. Monitor, is the only one who can bring justice to the streets.



SCOTT is a 3-D comic book series that features a 3-D story that requires no glasses. The series is set in a world where the law is broken and the vigilante team is the only one who can bring justice to the streets.

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Farland Creator Recalls Breaking Into Comics

Farland's career in comics began in 1978 when he was hired by Marvel Comics. He worked on several titles, including *Iron Man* and *Thor*. He was fired from Marvel in 1982, but he continued to work in the industry.



Jim Shooter fired from Marvel Comics

JIM SHOOTER, Marvel Comics Editor-in-Chief since early 1978, was fired from his post on Friday, May 15. Although Marvel has released no official statement for the firing, reports of growing discontent among the creative and editorial staff have been circulating for months, as well as friction between Shooter and his executive superiors.

Z. WOODSON and President **JAMES MARSH**, who worked as Managing Editor of the Marvel Comics group under Shooter for several years, have stepped up to fill the void in the top editorial position. **ARCHIE GOODWIN** and **NEEDHAM** will remain in charge of operations, the firm.

Shooter, who will now work as a writer, has been a controversial figure at Marvel since he took over the job. He was reportedly working on a project at New World Pictures, which became Marvel's parent company last year.

Marvel Comics bits and pieces: Epic news, Hembeck on Marvel Age

PEOPLE in the news for the first time in a long while. **PETER DINKOV** is the new regular writer on *Iron Man*. **ALAN ZELDEN** and **CHARLES** will begin a four-part "Warrior Story" on *Marvel Age* #100. **WILLIE** will be the new writer on *Star Wars*.

ETTER GIFFEN will be the new writer on *Star Wars*. **ETTER** will be the new writer on *Star Wars*. **ETTER** will be the new writer on *Star Wars*.

MEMBER'S RACK: The first issue of *Marvel Age* #100 will be the first issue of *Marvel Age* #100. The first issue of *Marvel Age* #100 will be the first issue of *Marvel Age* #100.

AWC (All-Women's Club) is a new series on the mysterious new topic. The series is set in a world where the law is broken and the vigilante team is the only one who can bring justice to the streets.

HEMBECK is a new series on the mysterious new topic. The series is set in a world where the law is broken and the vigilante team is the only one who can bring justice to the streets.

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Dick Tracy's Early years

Blackhawk Publishing, which already releases a weekly flow of *Dick Tracy* books and *Black Tracy* books, will be adding *Dick Tracy* to its line. The first issue of the new series will be the first issue of *Dick Tracy* #100. The first issue of *Dick Tracy* #100 will be the first issue of *Dick Tracy* #100.



DC's second-half-of-'87 schedule: Over a dozen new projects lined up

Here's a list of upcoming new DC titles scheduled for the second half of 1987:

Illustration: A Spring Thing special featuring the "Cassanova" character, written by GABRIEL DELANO and drawn by JOHN BLEDGWAY.

Watchmen: an anthology horror series written by DELL CLOKE and JOHN OSTRANDER and drawn by BOB AKER, one of three are DONALD SIMPSON and WILLIAM MESSNER LOEB.

The Wanderer: a new series by DOUG MOOREHEAD and drawn by GUY DILLON.

Black Menard and Cinder and Ash: two new series about which little is known.

A New Green Arrow series: following on the heels of the MIKE GRIFFIN three-part "Long-Run" feature.

Revels of the Savage: the DENNY O'NEIL and ADAM AND AMY KUBERT's *The Power People* by IAN DEMATTEIS and PAUL CHILDS, and *Power* made by PAUL KUPPERBERG and TODD SMITH, as well as a new *Age of Mystery* series by JOHN BYRNE, NEALE MICHAELS, and RICK BRYANT.

Also planned is its adaptation of *Supergirl* by BOB BEARDS, with art by CLIVE SWAN and JULIE, and *Who's Who in the Legion of Superheroes*, the first set by Beards.

DC's graphic novels department has only one book planned: *Batman: Son of the Demon*, edited by DICK GORDIANO.

Spilling of books: In on the lookout for paperback reprints of WRITER ALAN MOORE-STEVENS' *SHARPE: Swamp Thing* stories, the complete *Watchmen* and a *History of the DC Universe* compilation, as well as a new *Legionist* book package.

BUT DON'T HOLD YOUR BREATH FOR Projects: But not on DC's schedule and not likely to appear before the New Year include *Monsters* and *DAVID LLOYD V For Vendetta*, the Moore/BILL BELLARD Bat-man graphic novel *The Killing Joke*, the new *JOHN BYRNE* series *Proteus*, and the revival of the *Chaos* character *Super Steel* scripted by MAX ALLAN COLLINS.



The New Books at their wry back at DC

Eclipse news: Bruce Jones returns; Detectives, Inc. mini-series coming

Planet X and Alien World: will return to comic anthology publication in *Dark Knight* format volumes, and under the leadership of JOHN OSTRANDER BLYE KINGS Look for the first *Twisted Tale* in

September and the first *Alien World* in December. In other comic news, the *ARIEL CAMPBELL's* on our super-hero magazine, *Alien of War*, will be illustrated by RICK

BERCHETT, while *Alien of War*, featuring a psychic detective, will be illustrated by DEBRALE FORTYON. The two debut in June and July, respectively.

DEB MACGREGOR's *Deadworld*, the return as a first issue mini-series, scripted by GENE CURTAN. The story, "A Terror of Living Demons," is a sequel of the *Deadworld*. The second MacGregor is currently showing the events will be reproduced from *Cuba's* a period and this month, in the manner of DC's *Amalgamated Dark*, and STEVE LEALLOER will be along the cover. The first issue will ship in June.

Also coming in June is *Cambria*, a one-shot fantasy-adventure story about comic writers and drawn by JOHN SHAGGLEN (also known for his "Dr. Wacko" stories in *After Midnight*), currently continuing in *Edgar's Fantasy*. Aside from the 30-page lead feature, there will be a back-up story drawn by a writer known as LELA DOWLING.



AMAZING HEROES

Is Proud To Announce
A New Contest!

Name That Comic Book Film!

Ron Mann's Comic Book Film is a feature length documentary that traces comic books from their founding fathers to their future.



But the film doesn't have a name! You may not have heard about it yet, but it will surely be one of the most important

events in the comics industry in 1987. It's a feature length comic book documentary by Ron Mann, who's made similar pictures about jazz musicians and poets (*Imagine the Sound*, and *Poetry in Motion*). The narration of the film, tracing the creative peaks of the last few decades, comes from Carl Barks, Will Eisner, Harvey Kurtzman, Frank Miller, Spain Rodriguez, Art Spiegelman, William Gaines, Jaime and Gilbert Hernandez, Robert Crumb, Harvey Pekar, Jack Kirby, Stan Lee, Bill Griffith, Lydia Barry, Julie Schwartz, Tina Hobson and many others—a feast for the mind and the eye!

So send in your recommendations for a name for this film by June 1, 1987 and the winner will receive a year's subscription to *Amazing Heroes* (including two *Preview Specials*) and two tickets to the film when it comes to his or her city in the fall!

Send in
this coupon
TODAY!

The film is scheduled to be finished in July. It will play at various film festivals, and open for general release in Canada and the United States consecutively.

HERE IS WHAT RON MANN'S FILM SHOULD BE CALLED:

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Send to: AMAZING HEROES FILM CONTEST, 4229 Central Road, Agoura, CA 91301

Japanimation at NOW: Astro Boy, Speed Racer comics on schedule

NOW Comics has acquired the rights to Astro Boy and Speed Racer the famous Japanese cartoon and comic book characters.

Speed Racer will be written by LEE (the Kawasaki) STRAZER, SR. and provided by GARY THOMAS in the And His Next WASHINGTON. No other has yet been chosen for the project, and NOW is searching for a colorist who can duplicate the slick artbrush look of the original cartoon.

Michael Dempsey, the owner of NOW's office, will be writing the Astro Boy series, with plotting assistance from Japanese cartoon expert FRED PATTEN. KEN STEIN will be penciling and coloring the series, with ROBERT DUNN inking. Cover artists whom the already named include MARK WHEATLEY, BRIAN THOMAS, and CHRIS PULLA, all fans of the TV series—although literary himself will produce the covers on issues #1 and #2.

Publisher TONY CAPUTO promises that both series will be profitable.



A sample of NOW's Astro Boy

Fast never sleeps. Another monthly collected comic from NOW is Ark, a superhero series written by STEVE MILLER, JOHN STUBBS, JR. who has worked as an editor for JERRY ORDWAY will pencil the series, and PAUL MONTANO will be inking and coloring it. The first issue ships in June, and the Astro Boy #1 is \$1.50 a copy.

NOW has put its graphic novel line on the shelf for the time being, preferring instead to focus on its growing series of boys' adventure comic line. There will be at least two more added by Christmas '87, so NOW should go into 1988 with a line of close to ten full color monthly titles.



Two comics to benefit literacy

Literacy Volunteers of Chicago is releasing two black-and-white comic books to benefit the cause of literacy in May.

Read Tomorrow is a 32-page comic book starring Joe Sabre, Mr. T, and Superman. The three must solve the mystery of a monster, for which an illiterate teenager has been blamed.

The cover to Read Tomorrow is by HOWARD CHAYKIN, MAX ALLAN COLLINS, MARK EVANS, DEKE CRILL, and MARK WAYNE HARRIS wrote the script, and the art is by GAIL MICHAEL T. GILBERT, WILLIAM MESS, MARK ALBERS, BARRY CRAN, BILL WEINHOFF, DENNIS FRANCIS, MICHAEL O'CONNELL, TERRY BEATTY, GARY KATO, and TIM TRIMM. It will sell for \$1.50.

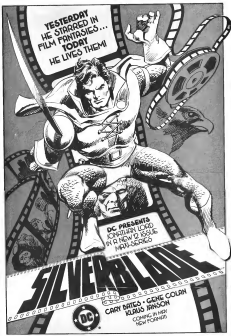
The second book, Quest For Deven Lant, is a 48-page anthology book posted by BRIAN AUGUSTYN and LAM STRACHAN, in which stories of horror, suspense, and science fiction are told by famous authors. Characters used include the crew of the Enterprise, the Avengers, FALLOUT, and SCOTT DEANER STANLEY, Terrance Michael Steps, Tundra, the Peter Lord and KRYNN BARTMAN, Sabre, America the LANCET, BAROCCO and MICHAEL, CHERKAS, The Avonics by GUY DAVIS, RALPH GRIFFITH, and STUART EBBE, Hardheads by E. TAYLOR and DAVID DARGOGGI, Ebbie by MICHAEL DEMPSEY, American by KEN HOLWICZYN, SR., and Tundra of the American by SANDY ZIMMERMAN and SUSAN VAN CAMP. The one will read for \$2.00.

Mark O'Connor is doing a promotional poster for the comic books, which will be available to comic book stores.



Elvis Presley Goes undercover at Mad Dog

Elvis Undercover is a satirical one-shot by TOM (Spide's) HARRIS and DON (Captain Dave) LUDMAN. Based on "A Spide Special," the comic chronicles Elvis Presley's little-known exploits as an undercover narcotics agent. The black-and-white comic will be released in August.



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A NEW WIND FROM THE EAST



by Fred Patten

The first foreign comic-book producing centers in the world are America and Japan—not necessarily in that order. Until recently the Japanese comics were more popular than accessible to American readers. This has been due to the difficulties in translating them to Occidental standards. Not only did

the dialogue need to be translated, but the art needs to be re-created and sometimes rearranged. Often the space it takes to be re-drawn in different stages, which requires massive reworking of the art, dependent on which editors desire the artwork to meet the carefully drawn-in Western alphabet. All of this is very time-consuming and expensive. This is why, up to now, Japanese comic books have been known in America only by their reputations and their influence, as seen in the work of such artists as Frank Miller.

Steps are finally being taken to improve this situation. Three paper-covered volumes of Shogakukan's *Go! Go!* series were published in English during the last half of 1986. These were published in Japan for export to America. This May, two American companies have simultaneously launched regular volumes of four

From top left: Mei Gojo (1) and Area 88—three popular Japanese series, all of which are now appearing in English.

major Japanese titles. First Comics, is publishing *Kinniku Kushi* and *Gojo's Kinniku* series. Cowi and Cobi comics divisions, upon which the "Forward American" nation picture was based. Edgemo Comics has secured a new division, Edgemo International, to work in collaboration with the Communications team in new American divisions of Shogakukan, one of Japan's largest comic book publishers, to achieve status of Shogakukan's best-selling series. Kinniku Shogakukan's Area 88 (see below) is a comic book. Shogakukan's *Shogakukan* is a Japanese dictionary, and Kinniku Kushi is a Japanese magazine. The *Shogakukan* is the *Shogakukan* of the *Shogakukan*.

If these are successful, they could lead to a flood of Japanese imports. A tremendous backlog of material is available. Japan has been creating new comic books with circulation in the millions for the past 25 years. Not all of this is in American terms (one title is about a young man who joins the Japanese fleet and ends up in a warship). There is a wide range of genres: science fiction, action, sports, and so on. The Japanese comic book industry is a vast market, and it is a market which should be accessible to American readers. This might not have been true a couple of years ago, when it seemed that American didn't want anything besides full-color, computer-generated titles. But now, as black-and-white comics are beginning to be accepted by the general public, and high-quality comics beyond the computer-generated category are beginning to catch on, the Japanese comics have a good chance to establish themselves.

Anyone who wants to know the history of the Japanese comic-book industry in detail ought to read Frederick L. Schodt's *Manga! Manga! The World of Japanese Comics* (Shogakukan, revised edition). Schodt's thesis is that Japanese comic books are the "Shogakukan" of the publication of newspaper comic strips and comic books back to the beginning of this century. The modern comic book industry did not start until after World War II, when Japan fell under the cultural influence of the U.S. Occupation Forces. It was not until the late 1950s and early 1960s that Japanese comics reached a level of quality and originality that enabled them to stand on their own as international comic art. However, the Japanese 1960s may be considered a landmark year in Japanese



Kinniku, and Kinniku's Last Year's New Book.

comic art. It was the year that Japanese publishers released the first weekly comic magazines, and (and then) to be very popular. (See the author's interview with comic artist Kinniku Kushi, pp. 24-25.) It was at about this time that the first generation of present comic-book readers grew up and to be interested in children's comics any longer. The comic industry was faced with the choice of writing them off as a failing magazine comic book, or of producing more mature comics which would appeal to adult readers. The Japanese chose the latter course, and a whole new range of comic books was created up and, while it's outside the range of this article, it was in 1970 that the first American comic book publisher (Dynamis) started the Japanese comic book industry.

In America, there are roughly 400 comic-book magazines being published. Most of these are monthly or bi-monthly titles, with 25 to 30 pages of story per issue. In Japan, there are far fewer separate magazines, but most of them are monthly or bi-monthly titles, with 25 to 30 pages of story per issue, and contain many different stories. However, each magazine is a copy of a group of stories, and for adult readers. There are comics for adults, for young teens, for young girls, for young men, for young women, and for adult men (over 30) and for adult women. Within each magazine there is a variety of complete stories and serial installments. These range from action-adventure through human interest to humor, the average story or serial installment

runs at about 30 pages, although there are occasional short serials of about 100 pages or more. The economic reality of producing this much comic art in a weekly form, and selling the magazines at prices that the average reader can afford, has led the Japanese comic industry to black-and-white printing.

Thus, as the famous "telephone category" (see "Japanese comic books") Japanese comic books. Most of them have 10-15 pages of a million copies or more per issue, while in America the circulation of the most popular comic book is about 100,000. However, this is only half of the picture of the Japanese comic industry. These magazines are printed on cheap paper and are sold at a very low price. The weekly and popular titles are then separated on high-quality paper in paperback books, with full-color illustrations. Comic art is a popular hobby in Japan, not only for the Japanese, but also for the American market. There is a small market of comic magazines in the U.S., but the shelves are filled with current printings of comic art paper books of 200 to 400 pages. These include both "novels" which are serialized over several volumes, and "short story collections" which may include several separate comic art stories that were drawn in the 1950s, the 1960s, or earlier. Good comic art in Japan tends to stay in print. This does not mean that every story that reaches the reprint book stage is guaranteed of remaining in print forever. There are serialization points, some series and stories do go out of style. But



A selection of art from one of the "telephone directory" sized Japanese comics displays a great diversity of styles.

the chances are much better in Japan than in America that, once a story gets past the magazines into a book, it will continue to sell well for many years. Also, just like American paperbacks, a book that goes out of print for awhile comes out again, has been revised with relative ease. Talented writers and artists, and their publishers, can count on sales and royalties from these books for most of their lives.

If all of the worldwide comics are reported as high-quality paperbacks, why does anybody bother with buying the thousands of magazines in the first place? The publishers go out of their way to make their structure to the public, because these are the real moneymakers from which the high-quality

book-quality magazines are extracted. The magazines are deliberately sold at a loss to make these cheap magazines to the books. This anthology theme offers a variety of story types and art styles. The magazines are also current, their stories reflect the latest popular interests and fashions. Some magazines include brief articles on topical events such as current TV programs, pop music, sports, the latest cars and motorcycles, and the like. The fans of a particular author's work or of a particular ongoing story series can read the new weekly or bi-weekly installments, which will not be collected into a new paperback volume until several months later.

None of all the readers are made to feel that there are three

magazines, and they are important—in they are. Competition is fierce, and the readers are the judges. These weekly and monthly magazines are, in perhaps George Orwell's common sense, readership, the place for authors to work the loudest out of their opinions and to gain experience. They are the training grounds for new cartoonists, they are an experimental theater where unpublished cartoonists may try out new styles in cheap old-past work. Still-page weekly comics take a tremendous volume of art to fill, and nobody expects it all to be great. Each issue includes a readers' poll posted. The readers are constantly urged to send them in so that the editor will know which stories they liked best, which series and which

series the public wants to see most of. The magazines for young teens have fan-art sections where readers can have their own sketches of their favorite characters printed. Today's 15-year-old reader who scribbles in an amateur drawing may be a promising new artist at just part of his next year. The editors of the magazines often write back to the fans who seem to praise them, to encourage them and to offer various artistic criticism. This can establish a friendship and loyalty that may soon bring a creative young artist to the magazine rather than to a rival.

In the publication and artists, the magazines are in constant. The payoff is in the book reprint. This huge sale can literally sell millions of copies. Even if they aren't that popular, they can still steadily over the years and bring in some modest profit for an additional work. Makoto Yukimune's *Jojo's Bizarre Adventure* (American title: *JoJo's Bizarre*) was drawn in the 1980s and a very crude by today's standards, but it is still in print and still selling.

Books in Japan traditionally make their money from their first printings and their current printings. Many comic art volumes show that they have been around for over 20 years, and are up to their 40th or 50th printings. The amount of money that was invested can get for new series as the magazines in a matter of individual magazines with the publishers, based upon how selected and popular the concepts are. The standard royalty to the creators for the book editions is 10 percent of the cover price per copy sold. So if an artist has a single book which sells 100,000 copies, and it costs the publisher 1,000 yen per copy, the artist gets 100,000 yen. Most successful artists have many books on sale, are paid well, so the money begins flowing in. Thus there are the standard career royalties, the standard royalties.

The publishers do not own comic-book properties in Japan. They are owned by the creators. Despite this, the publishers and their editors exercise a large influence over what gets written and chosen. The standard practice is that the publisher of the comic magazine or the publisher of the story then appears to the publisher of the book magazine. If the readers get 10 yen per copy on every book sold, the publisher gets the other 90 yen per copy. The publisher doesn't need to own the copyright to do this in on it. The publisher has a strong incentive to say to the frustrated writer who to write and

what to write. They will not make a story comic. It's to the creator's advantage to stay on good terms with the editors. Because they are the ones who get in closest contact with the public. They know what's hot and what's not. Artists and writers develop their own stories without heavy editorial control, but the editors are always there to suggest new plot concepts or to let an artist know which of his or her characters are the readers' favorites, so that the artist can plan intelligently.

The editors have the duty to keep the comic magazine's reputation coming out on schedule. Most publishers have several weekly, bi-weekly, and monthly comics which require 300 pages or more of art per issue. An artist may have to get 1,000 pages of original art per month to fill all of these deadlines. This is the time for the public image of the editor as a creator, because a widespread idea drive, and the readers' friend who is working toward to death to get "Next Friday" comic out each week. The artists themselves have

been putting themselves and their editors in great good bad guy roles. On one occasion the artist who he claimed to be under attack, drawing themselves while the editor was in his to work force. It was widely understood that Dr. Blahdick, the comedy-related character in *JoJo's Bizarre Adventure* (American title: *JoJo's Bizarre*) by Makoto Yukimune, was the weekly *Jojo's Bizarre* magazine. On another occasion the artist who was putting himself in a bad guy role while the editor was in his to work force, the artist who was putting himself in a bad guy role while the editor was in his to work force.

This latter comic may be more accurate than the former. Japanese artists are notorious for taking on more work than any health is capable of producing. Comic books may be the property of their creators rather than their publishers, but this does not mean that they are produced by only one person. A big-time artist may work alone, but small-time artists are dependent upon

Japanese fan art from the letters pages of Japanese comics



KAORU SHINTANI
BIMWEEKLY
STUDIO USA
TOKYO, JAPAN

WE ABANDONED GOD,
AND SHOOK HANDS WITH THE DEVIL.
WE ARE THE MERCENARIES OF HELL.

AREA 88



Here old artist Kaoru Shintani's studio.

several studios to meet all of their deadlines. It's a sign of privilege for a title to be signed as the work of a "leader" artist that is individual. The comics of Osamu Tezuka, the creator of *Mighty Atom* (Tintin) and literally hundreds of other titles, are representative in the name of Tezuka Productions. On Naga, the creator of the first game video with human plot, comic, *Magician Z* (Hellsin' II), signs his work "Up Go Naga and Osamu Productions." Akira Toriyama's books are the work of himself and Shiro Usui. (Toriyama translated internally into English, a Bushimaster.) The appearance of his spirit may be Tezuka Shiro and his Son Productions Co., Ltd., which has a staff of 100 in a dozen. This includes one assistant who has jobs to do in making a large art like of famous landmarks, vehicles, weapons and similar military hardware, animals, and other objects without depiction in Shintani's comics with photographs, accuracy is a hallmark of Shintani's work. Shintani is proud to depict his studio as being

like a TV or movie studio, with himself as the director. He acknowledges Naga's ideas from staff or freelance writers, and that the majority of his art is drawn by his assistants. He feels that his assistant through artistic and editorial supervision over the series that he is all artistically entitled to call it his own work.

Other popular artists, at least officially, write their own scenes and dialogue, sketch their own rough page layouts, and personally draw all the main characters. Their assistants only draw the backgrounds and do clean-up work. These studios usually consist of a few of the artist's relatives (brothers or sisters) as handle business and production details, and several young artists who are serving an apprenticeship to gain experience before attempting their own comics. When a new artist appears on the Japanese comic scene, whose work looks strongly similar to that of a prominent artist, the chances are good that the newcomer is a former assistant of

that artist. Even with this production system, however, Japanese artists are usually so heavily committed to drawing hundreds of pages per month that if they ever take time off to visit a fan convention or go on a vacation, their obligations to their editors, their editors' fans, their publishers and their readers.

A brief description of the situation was recently provided through an interview with Kaoru Shintani, the artist of the Area 88 and several comic series. Area 88 has been produced on 50 page work by episodes since 1980 and is up to 21 paperback volumes so far. In February 1985 the first issue of the second volume of the series was released for the home purchased volume market. Later in 1985, when the second 50 issue standard volume came out, Shintani's publisher published a glossy 50 page Area 88 Shintani art album filled with full color and reproductions from both manga and a gallery of Shintani's other comic paintings. (His album is where the interview with Shintani

Different Standards: Japanese manga vs. American comics

It's been theorized that Japanese standards of censorship and propriety differ from American. For instance, this cover has the *The Playboy* girl in which she reflects on her blossoming sexuality while playing with her psychic powers, was dropped from the Japanese edition of the comic. (It would have been between Sept. 26 and 30 of the last issue.)

British publisher Dean Maffei explained that when they and his were preparing the first issues of this title, he sensed that manga artist Kenji Kurokawa had these two pages would require a "For Mature Readers" label on the cover. It was Kurokawa's decision to drop the pages, and his was the comic to reach as many potential readers as possible. (In the case of *Kamen*, there was less youth violence and nudity to even attempt to work it when it is "General Audience" level.)

Also on this page: Hiroshi Tsunoda's *Watch Out, Phee!* is unlikely candidate for early American publication. It's a British comic that deals with a super-mutant girl who is in the form of a cat. When she's not at school, she turns into her real and subtlest, much to the chagrin and embarrassment of her teenage boy friend.

Such censorship probably better minor pages and characters in the series. But the judgments of the British editors with regards to American tolerance of the sex and violence in certain comics are target—usually the only. (There's some *WWF* and *CUB*, the *Kamen*, is being listed as "recommended for mature readers" although *Feet* will not be putting a warning on their covers.)



readers expect a comic book to be like American ones which read the *Viz* display at the 1986 San Diego Comic-Con expressed a lot of interest in *Shogun* (Shogun's *Shogun* story, but *Viz* and *Eclipse* felt that they did not want to launch their new "hardcore" comics which simply happen to be by Japanese artists rather than American. They prefer to make a single risk and begin immediately to introduce Americans to concepts beyond the contained hero and anti-hero genres.

After *Shogun* and *Alan* are being published from the beginning of these titles, *Kamen*, on the other hand, seems at what is a mid-level volume four of the Japanese edition. Maffei says that *Kamen* was made by *Viz* because Shogun's art and storytelling abilities were not as polished at the beginning of the title as they became later. There are enough excellent volumes from number four on that it would be futile to never get that far because of showing Shogun's earliest work to the American readers and having them reject it.

Kamen: *Mir* and *Alan* 68 were launched in May to take advantage of the traditionally strong Summer comic market. Sales and reader reactions to them will be closely studied, while there more titles are prepared to debut around November. Dean Maffei explains that *Eclipse* and *Viz* will not be waiting for six months to study sales reports and decide what to do next. The new titles will be ready for publication by the time. Only if they have totally missed the comic market and the first three titles fail to sell at all (which they do not expect), will the next third be discarded. *Viz* Commerce center, with *Eclipse*'s anticipation, is engaging in a long-term plan to build American awareness of Japanese comic art. Interaction they presently expect to follow new titles in waters of where it might successfully alternate. However, they do plan to hold an evaluation of how things tend at the end of their first six months, which should help them to fine-tune their long-range plans.

Also, some of the titles which they will publish will not be considered as the American comic. *Kamen* and *Alan* are copy-righted, but *Mir* is a comic as novel which is complete in about 15 chapters (ten volumes in Japan). Unless *Mir*'s authors decide to continue her adventures, *Eclipse* should finish the serialization of this title in about two years at its bi-weekly schedule. There are other comics in Shogun's library


which have been wrapped up, and their creators have gone on to new titles. *Eclipse* and *Viz* will follow this practice—which, of course, is no longer new to American comics. Some readers such as Dean Maffei with *The Bookman* and Alan Maffei & Dean Maffei with *The Bookman* (not to mention Frank Miller) have given readers more in the idea of a title designed to be complete in a proper number of issues.

The Japanese comic book industry got its modern start when the Japanese discovered that American comic books that G.I.'s left behind them. Many Japanese authors have continued to be influenced by American comic concepts over the years. If only to parody them. Now the Japanese are giving Americans the opportunity to discover something fresh in their own works. What


would the American comic book be like as a result. The years have now? Two years from now? Will John Byrne or George Perez look forward to producing 150 pages of art or more each month? Will black and white covers drive sales comics off the shelves?

* Shogun considers *Kamen* his first work and has been working on it for over two decades. The artist's co-creator of *The Story of Kamen* (*Kamen* Densetsu) and *The Legend of Kamen* (*Kamen* Gekiden) Shogun started *The Story of Kamen*, Part 1 in 1964 and finished it in 1975. He began *The Legend of Kamen*, Part 1 in 1976. After a long interruption, he began Part 1 in 1982 and recently finished it. He is at present preparing for *The Story of Kamen*, Part 2 which will start next year or next year.

**This
is the
hero?**



**This
is the
villain?**



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SCHOOL FOR MANGA

LEARNING COMICS UNDER KAZUO KOIKE, THE CREATOR OF "LONE WOLF AND CUB"

By J. Collier



The following article is reprinted from a primer that ran in the Japanese edition of *Playboy* a few years ago. A mainstay for the generation-and-a-halfers interested with *Ku*, Koike was delightfully provided in *Playboy*. It appears here with minor editing for style. The rest of the article will follow together from a translation by *Playboy*.

—KIM TOSHIKAWA

Kuzo Koike, best known in the U.S. as the creator of *Lone Wolf and Cub*, maintains a busy schedule that includes writing one or more serials for various magazines. Additionally, he has also managed *Gojira*-inspired, a school that teaches the craft of comic writing to a new generation of writers, for the last ten years. The school (advertising a few pages ago, a special second branch in *Ku*).

Over the school year (last month, from April to November), after the completion of the year of the course, the school chooses a handful of the most promising students and admits them to more intensive training, with some toward preparing them for a professional career in comics.

At the time the interview was conducted (1984), the Tokyo branch school had about eight ongoing classes. One for drawing (25 students), one for writing (25 students), and one for drawing and writing (25 students).

attended by a total of 60 students, some of whom came there as far away as 200 miles for their weekly course.

The students range in age from 15 to 34, with the average around 22. Many work long hours at their regular jobs before and after school in their spare time; one student was working daily from 5:00 a.m. until 6:00 p.m. on a bank drive, and then drawing comics during the evening.

Experience is not necessary to enter the school, mainly, the student must be serious in his quest for a better position as a professional cartoonist. The only qualification in his work portfolio are reviewed, and students accepted or rejected on their merit.

The *Playboy* reporter appeared unimpressed with the students at first. "Where are all these?" the article asked. "They don't appear very serious, or even able, at all." But once they started talking with the students, their criticisms quickly came to the fore. "When I was in high school," one student told the reporter, "I really wanted to become a professional cartoonist. Going to college seemed meaningless to me, so I came here. I did work and draw comics as much as I want, and I am very happy about it."

The students' ambitions ranged widely. Some wanted comic jobs with the idea of becoming a creative person. "I'll become a white collar worker" and one student, "I might be able to buy one house in my own income, and that's about all I could hope for. So why make me any more? Even though it may cause me to suffer financially, I want to do whatever I want. I may not become

a millionaire, but this life is the better than being a salary man." Others, to death touched by the stress of working under the pressure of deadlines such as those, Koike and Kuzo Stamen, were more motivated. "I shall be a professional cartoonist and make my first sale graduate from this school," boasted one. "I shall become more famous than Mr. Koike! I shall become the greatest and most famous writer in the world!"

"Children are like this, with their cold money," says the article, and indeed, there are true stories about to back up this kind of attitude. An astonishing statistic is the fact that of the 30 Japanese people with the highest income, an average income, (for the top 40, it is) cartoonists—with many of the other lists, being managed by sports teams and entertainment stars.

And the school is having a special impact on Japanese comics. The most successful of the students is without a doubt *Rumiko Takahashi*, who, at the age of 27 (three years ago), had close to 30 million books in print and a personal income of \$1.5 million. One of her series, *Urusei Yatsura*, had reached 27 volumes, its spin-off merchandise included movies, TV series, videos, and more, totaling over \$80 million in revenue. Another successful graduate was *Yutaka Kato*, a 21-year-old cartoonist, whose *Black-on-Ken* ("The End of the North Star") had accumulated 16 million sales on six volumes.

It is difficult not to recognize that where the students were asked who their idols in the cartooning world were, they responded with the names of *Takashi* and *Yutaka* first



On the page: Class drawings.

one newspaper student responded to the question by writing at the idea of emulating other cartoonists. "They are your originality," he wrote. "I'm interested in that of other cartoonists' work as being my goal." He went on to criticize the modern Japanese comics were "Bizarre, colorful, comic has become really terrible recently, they're hopelessly bad. Science fiction comics, just show the machines, and have begun to look dated. There is nothing in contact today that appeals to me, nothing that makes me think."

Indeed, the decline of romance and comedy comics is obvious when the students are asked what kind of work they intend to create. The previous day revealed to the reporter's school.

- The comic series *Black-on-Ken* was a weird plot and praised from an art-like society trying to establish a new society.

- Historical period comics.

- A story of a young girl in the world of fantasy who is writing.

- A story told that even adults can enjoy in their ordinary lives.

- A story told in a school, but they talk about others.

- A satirical comedy comedy's punch.

- A comedy story dealing with the drama in the ordinary lives of people.

- An adventure story with a touch of Japanese folklore.

One student, 19-year-old, said that he "wanted to show the strangeness of normal life—to combine science fiction with contemporary reality"—an ambition that reminded the interviewer of Robert Crumb's *Mr. Flower* (which is the school's latest work of the

students were complete about 2000 as of it. "We want education as that of comics as that one," said one. "Today, comics are the most beautiful great medium for boys, young men, adults—especially everyone."

FOUR QUESTIONS TO KAZUO KOIKE

Q: Your career has been in a different way. How many different ways have the students changed?

KOIKE: The students themselves haven't changed much, but the world, change according to the fashion of the day. Also, there are good novels and had several sales in terms of students in terms. *Q:* How long does it take for an amateur to become a professional?



for this new talent to debut. *Q:* How has the readership changed in the last decade?

KOIKE: The readership changed considerably. You can see it in the last of the last decade. Gag comics were and then, suddenly, then there were more serious, and serious life was in. There were comedy such as *Knock* had a boom, and new comic fiction, action, and romance are popular. My work changed with the readers' mind as why I'm still ahead of the game. If I had continued to write only gag comics, I would have been forgotten. Comics artists have to be really to read. They need a reader's favor and popularity in order to be continued success.

I always teach students, if God appears in front of you and you're just there, you're not. You would never make anything as your work. For example, if you want to be strong, rich, and successful in money, then there's a lot of other things in your character. This quality you, what has been missing from your character's needs. *Q:* What is the difference between a good and a bad comic?

KOIKE: First of all, while good comics are carried by characters, you need a recognizable character to sell a story. In novels, the story comes first, you wouldn't remember the names of the protagonists in the latest popular fiction you've read. But you'd remember a certain hero. There are what are good comics. If a character is well created, the comic becomes a hit. Comics have to be characters. That's why I teach how to draw a character. If you create a good character, you can sell 100 years!

SAMURAI

S U P E R S T A R



by Vernon Grant

As the two men walk up to my companion, I see a professional assassin. I will kill anyone or accept a mission of the sword for five hundred yen in gold," proclaims the hero of Japan's most popular comics adventure story of the 1950s.

In September of 1958 an issue of *Manga Action* (Weekly Comic Action), a 200-page adventure ani-

mation pulp with an audience of young men (16-20 years of age), printed the first installment of what was to become the comic phenomenon of Japan's publishing history—*Kurosai Kamen*.

Written by a prolific master of adventure plots, Kazuo Kikuchi, and illustrated by an equally famous cartoonist, Gozoku Kiyama, the strip became an instant hit. Both men had been active in the Japanese comics industry for years. Both were successful. However, neither they nor the magazines of the Action pub-

lishing company was quite ready for the subsequent tidal wave of popularity.

Several reasons helped fuel continued as a pill of genius to produce the greatest reader response ever recorded by the competition heavy Japanese industry.

What were these factors? How did they come into being? What are the factors which sustain them as power as the adventure strip grows daily? A study of the above elements illustrates one of the most fascinating success stories of comic art. It offers

guidelines to artists and writers as their efforts to produce successful stories of high demand for readers and readers' material to be appreciated by critics, noticed by reviewers, and appreciated by fellow creators.

The first factor is that of tone. The tone of the strip is raised by most readers will probably be defined by its heroism. It is definitely not an adventure strip for the sportsman. The second component place upon comic book publishers in the United States, Great Britain, and

France; with regard to the greater depiction of realism in adventure on Japan. Phrases of dramatic tone, desperation, and going blood are important components of this story for my purposes. I do not mean to use the word "bloody" as a profanity; it is a secondary descriptor. The strip's author skillfully alternates scenes of action with scenes of inner character development or that emotions and feelings of the reader oscillate between the two moods. A second factor is the setting chosen for the strip. This was the

former period of isolation and exclusion, the period of war with the United States and from the year 1905 until 1945. Early in this period Japan expelled foreigners and persecuted "Western" forces entering the country proper. Out of these outside influences, the nation's social and economic institutions turned inward and drew support for its future growth.

Japan, although normally ruled by an aristocratic class of nobles, was actually operated by behind-the-scenes manipulation, the hand power-

total of which were a number of superior military commanders called Shoguns.

The people were divided into four major classes: Samurai, farmers, artisans, and merchants.

The Samurai, or warrior class, comprised an estimated three to eight per cent of the total population, were seen as the responsibility of ruling the country. Educated to a degree commensurate to status, the Samurai were the easily distinguishable as those by the sword they wore—usually two—one raised and one short katana.

Along with the Samurai's reputation for ruling came high privileges. They were accorded great priority in terms of rights of use, demonstrated and fought to include body protection by those of lower classes at certain times. And in comparison with this came the Samurai's traditional and legal right to "cut down and leave" with his sword any number of the lower class who refused or failed to satisfactorily answer the prescribed area of respect. That right was called *Kiri-Katai Gonin*. In the Kiri-Katai Gonin that produced many scenes of violence in Kurosawa's *Honor*, the barely veiled episode are clearly based upon historical fact as well as the composition of writer and artist.

Another important factor comes in probably the most curious of all legends—of the famous class. This was the son of self-dedication, Seppuku, known today as the Way by its common title, Haru Kiri, "helplessness." This was the penalty for an enemy breaching the rules, or of conduct beneath the status of a Samurai's rank. It allowed the wrongdoer to keep a measure of honor for the family name—an all important concept in Japanese society.

The act of Seppuku seems to call for equal measures of courage and madness. Many legends are generally aware of the rigging of the belly with a lead by the victim's own hand. Much less is known about the role of the "pau-sen" or the *Kanabaku Nin*, who, with drawing of a glowing sword, attempts to all but sever the victim's head following the belly cutting process. This quickly and cleanly completes the ritual act of death.

In the role of *Kanabaku Nin* that the hero fills. This sacred importance of the position makes the role of "most sacred secret" *Kikaku Nin* or the boys as well. It is a role steeped in tradition and spiritual discipline.



On this and the facing page: Scenes from early *Code of Honor* and *Call of Honor*.

Now let's examine the story and its important elements.

The hero, a broad shouldered man seen in his full, in his late 20s, is situated in his Samurai position of *Kanabaku Nin* for the government. Like most traditional positions, aspects of heredity and family involvement were important in the role of *Kanabaku Nin*, but differed greatly from other inherited positions as one superior into. The performer's true preference in his position was commonly an ideal in public. Apart from duties as such, even the *Kanabaku Nin* was called most times to carry the government's

business on open combat against designated opponents. Therefore, he had to be a top professional. The phraseology of "arrival of the first" soon proved the accuracy of men in the role of *Kanabaku Nin*.

The focus on of consciousness provides the spark which ignites the gripping dynamics of the story. *Kanabaku* family appears in the position of *Kanabaku Nin* and "Honor" the hero. Subsequently, aspects of the aspect can transfer the more household of the hero—excluding the present wife—in a strong strike.

On returning home he is so frustrated with the changing death of



his family. The hero's desire to move from the blood soaked arena and from the web of a nobles' child. The results of the assassin's first performed an obligatory *Kanabaku* hero and the child *Daigoro* is fostered and raised to health by his father.

The alleged wrongdoings of the hero from the government to ask for his suicide and the death of his child. The hero places the sword and a bell in front of his crying child and tells the baby someone between the two objects. *Daigoro* comes to a point in the middle, then comes decidedly away from the half-wheel of legal compliance—and reaches out for the sword—symbol of corrupt justice. This is the city's critical juncture, the emotional which, when passed, propels the hero and his son down a turbulent road of adventure.

Being raised as a child, he is bound by orders down to the government, again who always in present time with the official documents requiring his suicide. With his son in hand he sets out to make the authorities throughout Japan.

Several striking elements in the life of the poetic outlaw and his baby boy exist here continuously in surrounding the story's popularity.

The first is the role the hero plays in at-once. He becomes a head hunter, a professional assassin who will undertake any duty in the name for the fee of 500 *ryo* of gold.

The second element is a brilliant conceptual device by author Kurosawa. To carry his child, the hero constructs a baby carriage—but a baby carriage with a difference. The pushing handle and the edges of the carriage which appear to be of wood design are actually removable pole sections which can be used either as a stool, four-foot long, knitted-up weapon, or placed at the ends to produce the traditional knitted-up long pole, *Naginata*. The hero's pop-out at the back of his son as he pulls strings.

So, the four-section of the carriage is a bank of gun barrels lighted forward, whence two feet by means of a framework trigger device caused automatically in the proper's position. This spy-type machine gun is used invariably to slaughter named clans of nobles or warlords who strongly consider their weight of numbers to be an advantage in spots of *Daigoro*'s daily reputation.

The bottom of the carriage is well-planned and offers an impressive cloth against enemies and bullets when the carriage is tipped and turned toward movement. The carriage also has and often used in cross, rams, and other, shields of war.

A third element finds the hero achieving his work status by the traditional method of a carriage pushed on a *Daigoro* banner attached to a long pole. This is a

ried by showing the pole into the rear of his banner.

A fourth, and, in my estimation the most interesting element, is the effort involved, unexpressed relationship between *Daigoro* and *Daigoro*. *Daigoro* was every often and every very much liked by the young *Daigoro* to look the child proper motions and behavior in the classic Japanese style and the rigidly correct style of the Japanese class of which they are both actually outside. We see the two young boys proceed with the legs in the tucked position. The boy, in difficulty with his *Daigoro* position, drops over on the *Daigoro* (two-point four) standing. The latter steps away and then he can see it. The boy sits on his stomach, picks up the dropped foot, and can only grin. He then wags the *Daigoro* again with his hand. The latter, however, watches the whole sequence. Only after the boy completes his correct form does the latter move his head on a slow and apparent. The nod is not in the top for reward efforts, but of self-satisfaction that his teachings have proved fruitful. For a son of the master, *Daigoro* is not in any way with a reward of death.

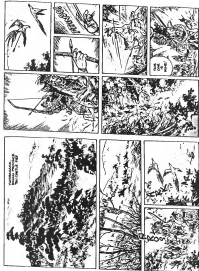
A fifth contributing element is the constant picture of spiritual rejection by *Daigoro*. The spirit of the sword and the hero's passion for it in the singular Japanese requirements of being, being, and living.



FIRSTLOOK

Currently the foremost manga artist in Japan, Shigeru Shiojiri's *Kamui* tells the story of a hero in 18th century Japan who tries to stop the evil organization, to which he has belonged since childhood. Shiojiri, who is considered Japan's master of manga comic art lately, has been writing and drawing the series (with some interruptions for other work) since 1964.

On this and the following pages, we present the opening sequence to "The Island of Soguro," a story that will occupy the first several issues of *Edgewise Comics*, bi-monthly edition of *Kamui*.



KAMUI



KAMUI



KAMUI



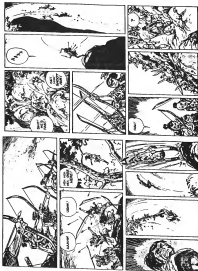
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he's going with all this and I'm looking forward to the third issue to find out more, so it seems to be a success at least on that score.

That, however, is in spite of a few problems. We're in the realm of Scott SF Adams, but Plus Quatre Publishing's Comics line, where ideas and concepts get published that probably wouldn't have been published by Marvel or DC—not because they were bad, but because they were good. It's not enough because they weren't polished enough. In *Blackthorne*, that leads to over-the-top character names like *Golden Snow* and *Cynthia Ashford*, some rather broad characterizations, and plot developments that just read like arbitrary setups for battle scenes. At times, the book reads like something for people who can't get enough of Marvel Comics and are willing to pay twice the price for still more of the formula.

The art, pencilled by Kelly Jones and inked by Dell Barrasi, is commendable as good as anything appearing in the average Big Company book, but it's not the job on



BOOKSHELF

ROBOTS AND ARTIFACTS DECKED

Do you think the *Robotech* comic books were inspired by Honda's *Science Fiction*?

Which it was trying to catch my breath in response to the story that reason indicated by that question, my science-fiction fan friend (who had a little more by passing) carried the solution of the future in *Robotech*. Honda's 1979 SF novel was brilliant in its use of the genre in *Robotech*. The Japanese robot genre isn't my strong point, but I did take the time to tell him what I knew about it. After all, he's a designer. He's writing a multi-volume history of science fiction, and whatever he made up writing could be taken as gospel by generations of scholars to come. Plus, he's a lot of serious SF fan, his contempt for comic books is pretty clear in *Robotech*. From a the only true line of science fiction in their view, comic books and movies are just games and toys, reading their ideas from prose books and novels, and turning them through ignorance, incompetence, and error. That may be overstated, but the several SF writers I have in my shelf at the moment do little to refute the charge.

I have to give my friend credit. He went out and did his research on the situation (I pointed). Now he knows more about Japanese robots in general and *Robotech* in particular than I would have ever wanted to hear about, and he has not been at all reluctant to tell me all about it. He gave me my answer, he has concluded that the Japanese love affair with robots goes back at least to the 1920s, and my conclusion between *Robotech* (Japanese technology) and Japanese robots with people made me probably overly cautious. "In case of parallel motion," he says.

Seriously, if *Robotech* (Prophecy) spread anything, it might have been Marvel's Iron Man, which is as good an example of a man in a machine as I can think of. The timing of the character's first appearance (*Iron Man* #1) is right for Stan Lee or Jack Kirby to have read the *Robotech* book, but the only way to know for sure is to ask one of them. And so long as this fall, really, I once saw a Japanese edition of the *Iron Man* SF pulp novel series Perry

REVIEWS

[illegible]

Shuman's art is very different from Kipner's, putting the lie to a complaint I've heard a few times: that all Japanese comic art is the same. Shuman is not so much and is, precisely, as Kipner: knowing exactly what he's doing, using a crudely defined image and an odd blend of caricatured faces with convincingly detailed hardware. His storytelling techniques are not as

such a mistake, in pure comic book, with a cynicism that would be impossible on film. There is a story story of supporting characters, all usually drawn in a way American comic book people start, such a broad use of cynicism in telling a serious story is surprising, if less, but worth getting used to.

[illegible]

super-skilled glomex boys, going for the big money and the big glory. They may not be typical of workers, either old or new, but they make for fascinating reading.

They're a tight, action-packed story, full of twists and surprises. The plane staff is convincing, in kind to me, and the characters become fascinating through their tough, hard-down dialogue. But the best is saved for last, the final line is a real punch in the gut.

(2004)

0-148-1-14. May and Oct by Angel
Garcia. *Ecloga Internationalis*, 14-18.

Knowing that this was the "Number one" selling manga series in Japan, made me a little leery at first, because I'm pretty into rock of course, but I never imagined like what I found it to be: unique, complex, human, and/or obviously the Japanese, unlike their Western imitations, were tremendously the same like manga clichés. I liked this one, best of the first Japanese ones, but I still enjoyed it very much, which speaks well for the quality of all of them.

Kumar is a mergaule naga who has strayed like a wildman into the woods. That means he's dropped

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Renegade releases



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Wills (Schmidt) is mainly active on the basis of his involvement in social issues and social justice activities. He is also active in the area of education. He is the president of the American Association of University Professors, a position of national prominence. He is also the president of the American Association of University Professors, a position of national prominence. He is also the president of the American Association of University Professors, a position of national prominence.

When fantasy is reality:
Friends And
Lovers...

FRIENDS



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AN EXTRATERRESTRIAL PRINCESS, AN INDESTRUCTIBLE
ANDROID ASSASSIN, AND A TEENAGE BOY ALL HAVE IN
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AMAZING READERS

ALL D. WOODRUFF
Gives, 1987

Hard Emotions on Ratings

Reading the *Amazing Heroes* bonus page is usually a lot of fun. Sometimes, like this week, it makes me feel like I really am getting too old for this hobby. For the most part I agree with the letters of Thomas J. Whitman (except for the belittlement of the popular story medium as a "comic artifice," and believe me, I do). Some people take their comics too seriously. There are probably some people that put religious-cult and play Dungeons and Dragons (seriously?) on an absolute plane that some folks just don't know where to get off in their pursuit of fantasy realism-orientation. I'm as big a continuity buff as the next guy, but only up to a point. If this continuity shrouds the potential of other creative or creative, I am repeatedly against it. Fanservice, most professionals and true enthusiasts, seem to agree.

In closing, I was wondering what the staff of *Amazing Heroes* thought about the current censorship controversy in comics? I previously would not be offended by an honest rating system designed to help consumers in choosing the titles they read in some cases, their children, read. In fact, DC Comics will be implementing such a system in the near future. The other side of the controversy is a lot less cut and dried. While creating their upcoming ratings system, the powers that be at DC also decided to draw up a new set of rules concerning the creative control of all series. The sad fact of the matter is that they decided to do this without any discussion or input or choice in the matter from their most respected freelance creators. This wouldn't be so bad if not for the fact that creators like Alan Moore, Frank Miller, Mary McInnis, and Howard Chaykin have at present walked out on DC after previously committed work has been finished, and at least

one of these creators may leave the comics medium entirely.

I have very mixed emotions on the issue. On the one hand, I feel DC, in establishing these new rules and ratings, is sending a deliberate message to a small, devoted group of people who would cause his staff a great deal of trouble. To do this and fail to even consider the opinions of those who helped put them back on top is a tragedy of fairness. On the other hand, these same creators have decided to not even try to work within the new rules. If they had tried, and found it was merely impossible for them to do these more creative works under the new conditions, they would have felt more respect on my part, instead, across

the way as just going up without a fight. Sadly, the biggest loss will be to you and me as readers. Peace from the desk.

• A big and fairly complex problem, which I don't have the energy to tackle right this moment. Let me just say my feelings on the whole matter are thoroughly mixed. —KT

JOEL E. THOMPSON
Some Post, 1987

Kudos to Dwayne

Kudos to the addition of Dwayne Decker to your list of contributors. His remarks on professional writing in directing *Heroes* were enlightening.

I couldn't help but think back to *Amazing Heroes* #5, when Peter Parker put in his second appearance (minus costume) in a gesture with





Spider seems to run HBO by keeping in the ring for three minutes with that lousy wonder Cooter Hagen (father of Rick, perhaps?)

Just think, if Parker had taken up with the TV producers who offered him fame and glory to be, perhaps, the MadMax Marvel of tomorrow's wrestling game, we might have been watching 15 years of Peter Parker, professional wrestler, instead of Peter Parker, the Amazing Spider-Man.

THE WAFLE

Wheat, Ontario, Canada

Oh, Lead Us Alone!

Okay, it's not just that I enjoy Douglas E. Bricker's wrong, old "Doc's Bookshelf" to be a much more better (cheaper at either quality, if additional, more), and believe that Douglas himself is most likely one book of an all-around

writing. It is a staple with writing systems. In that, the good writers and bad writers are alike. First we in comics, where there is a (or should be) a strong distinction between the artists and the writers of superheroes and super-villains.

And up, was my letter to PBO the first to have comments applied to it in Amazing News? (I'm not a fan of Howard Stern?) But what did you mean when you said "someone tell Mark about advertising?" Are you implying that advertisers sometimes might... imagine a later? Gosh, maybe I'd have paid my order for that combination ring-a-ma-sonic-musician-coder—phone for only \$9.99 (US) in Canada... can't new?

Well, I'm sure a well-to-do ordinary hamburger and potato salad, plus a reasonable amount of change, will cover it.

Yes, then I go again. I'm downright scornful, aren't I? PS. And you get it, I'm still very fond of you!

• Sad, isn't it? —KT

ZEEN DOKAT
Hollywood, CA

Support Quality

Let's be up about *NY FBI*. Please, reminding us Lawrence Sanders's editorial about supporting quality work whenever you find it. We must counter the bad press through greater public acceptance of comics, i.e., not to be intimidated to read specialty shops, read comics everywhere—work, at home. Defend your reading choice.

In the Allen Gertz feature, Paul Carbone was right that people complain about the racism in comics, but they're all. Sublimated racism means an unacknowledged tip, but still racism. In the only way that about the public's taste that they have, so that people jump ahead backpages even if they don't like the music? Perhaps with comic books there is a connection with so many of them have been good investments that no one wants to lose the text "for" cost! Maybe the buyers are just already not so much being outcasts and it's a sudden comment on our society that we thought.

Though "Yin and Yang" was just a throw-in overall analysis of Kirby's *Fourth World*, rather than the sym-

olic role of women therein, I will respond to it.

The Brother Nodoo retrospective was so well done it could be replicated. But that RV was "one of the best" continues to come from the Marvel Museum Court is a matter of strained opinion. I would compare RV to *Cyber-Triumph* of the 90s and *de-fuse Phoenix*. RV was an attempt to teach some existing knowledge during the aforementioned Crisis. Though some stories were, I admit, good, *The Man Who Loved Three* is play on "The Ghost Who Walked" deserves to stay in Limbo (not the choice).

No way I could see "Doc's Bookshelf" seriously. Comics, unlike writing, don't pretend to be real, though like to'll get hit with, though with the new *Mar-Chem* series.

A couple comments on letters: I disagree with James Baines. There are standards of morality in each one of us, so much more responsible for not being late to class, not because there's an "innate law" and Lord Larry Niven's suggestion of double numbering your assigned papers seems to give yourself a boost.

Thanks for another great comic after issue.

• I'm surprised so many people write in to argue intensely with Doc and a comparison of writing to superheroes—especially when they were getting *Arch* and *Comics* and other as means of expression. I don't think of you just like your superheroes comes a lot less accurately, we all know that the appeal of these things is not their psychological effects, their behavioral study or their clever plots. But the fact that they come page after page of huge guys whaling the air out of each other. Otherwise they wouldn't be superheroes, for God's sake! Others than that you seem to be a pretty tough fellow. Keep him, so not missing Howard? —KT

ANDY AUGER
Bowie, MD

Another First

I've been reading *Amazing Heroes* for a while now (about two years), but this is my first letter to you, so please bear with me.

You people have consistently put out one fine book. It is always a great pleasure to read, and this



always am easily moving the next issue.

The one thing I really like in *Heroes* is David Zent's reviews. It was on his advice that I went and got all seven issues of *Star Brand* and read them. I had earlier dismissed the "New Universe" line as a bunch of bad books, based on things I have read in your magazine and elsewhere. Don't always believe what you read, kids!

I also appreciate the hero bios. This is especially true in the *Brother Nodoo* history in issue 10. And I thought I was the only one who remembered how Congress in Mt. Smith on a well-written advertisement article.

The high point as PBO though, was John Phillips' article on women in Kirby's *Fourth World*. I never got tired of reading about Kirby, so please print my other

articles like this when you get them.

On a similar subject, I was really afraid to hear that David Zent and Simon Boy were going to be members of the new *Y-Man* book *Fallen Angels*. The premise is extremely sound and although I know he has to say so, it is clear that Kirby would agree. Maybe, just maybe to Duffy will pull it off. I was born in his. After all, he did write *Power Man* and *Iron Fist*.

Regarding the pictures of black and white parody mag on the stand, please continue, to please! This is a hell, and all the hell, a well put. Remember put rocks, dolls, and the Madonna look?

In closing, I just want to tell you guys to keep up the good work. You have an excellent thing going here, so don't stop it!

• Thank you —KT



JANET HENNINGSEN

with Secret Wars? I'm not an avowed fan of Bill Sienkiewicz or Jack Kirby's art work (though I deeply respect both of them). I think Alan Moore needs to cheer up; I don't

think Sienkiewicz did that bad. Keep at work, though; there are still plenty of options. I think you often in the comic world people try to push their

opinions on others. Don't put up something you like because critics say it's so good. It's much better pay a higher price for a black and white artist than for a colored. Give them (again, my opinion). A lot more people would be buying comic books if they didn't worry so much about what others think. "Being told buying comic books might harm your popularity" (it also like to comment on those who think you are being unfair to your letter-page). You should put what you want in it. If you don't like what someone is saying, or think they are overly nice, don't print it. Newspapers and TV reporters report the news only one way—there way. You have the right to do the same.

● *Donna thought. Although I should point out that if I don't like what someone is saying, I make a double effort to print it. —AT*

RON GREENBERG
San Francisco, CA

It Was Me

It was not I'm the one I alone found "Mistral" Alan to be amazing and crying and so-called to "celebrate" "Kishka"!

● *Oh, you cut. —AT*

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#18

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THE SILENT INVASION

BY GARY K. JAMES



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★ Peter Sabin—Akron, Ohio

What were the first and last comics published by DC, Charlton, A.C.L., and S.C.?

You're going to wish you hadn't asked me that! As it often is, I'm going to take a simple question and blow it all out of proportion. Why stick to those four publishers? Hey, why don't I assume that query for every comic publisher doesn't ever begin and, in the process, answer a truly strange question. How many different comic books have ever been published in America? You think I'm kidding, director? Send back, send! Thanks, mate!

A comic book fan and editor named Don Severin once worked up a comprehensive chronology listing.

All the comics published in all the comic book stores from 1933 through 1983, I sat down with this CD-page listing and managed to feel it down to a more manageable general guide for "Information Center" purposes. But before I touch into it, I must note a number of limitations such that you may wonder what value this feature is all for, of nothing else, though my list really puts no comic books, this is a darn interesting!

I am going to specifically deal with companies which have published 100 comic books or more, but I will wrap up with a listing of only the small publishers. I will not deal with comic book companies. The comic business has changed so drastically in the last two years that it's difficult to consider comic books as the same full game it was during its first few decades. Since the last census only through 1983, it would be very deceptive to use direct sales companies whose output has increased greatly in '86 and '87, even Eclipse and First, both of whom had produced about 200 comics by the end of 1983, would seem to be less significant powers in comic bookdom if I ignored their tremendous output of the past two years. At any rate, I'll dealing only with older, "new, read" comic book publishers of 1933-1983, which would be about 80 companies.

There's more confusion in comic book mind that we're looking at cover dates, not release dates. We'll have to find that some February issue in 1940 didn't actually get out onto the racks before some January issue of that year. Many younger readers will probably be amazed if they do indeed care about more in comics than the Unusany X-Men that there are comic companies which lived to 20 years that they're never heard of, or perhaps they're recognize them only from a certain old company. But the company may have begun and ceased publication with no more obscure titles. For instance, many grand and glorious old comic



publishers who collapsed in 1934 held on longer in their time, and many of which were really good, but in their histories, yet are the ones that will be in my listings.

Here's the answer to a question that has received 10 or 11 at my rate of listing: the publisher who has produced the most comic books is easily (please note) DC Comics!

Marvel was close, if not ahead of DC back in its Atlas days, but it is. Marvel lost a lot of ground after the collapse of Atlas in 1957. DC had probably put its place in DC also in the early '50s. But by 1968 DC had published 8,500 different comic books. Marvel, at that point, had put out 2,600 comics. We all know that Marvel's output and sales have increased, but DC's output, while DC publishes around 130. At that rate, Marvel will eventually surpass DC's output, but not until

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CONTRACTORS

by Ken Macklin

COMING THIS JUNE FROM



national PPPF (Did any favorite company) and Gold Key (no five different companies, yet many of us think of them as one even though they ran concurrently for a while). Nonetheless, if we lumped Dell and Gold Key together for a moment, and set their combined output at 11,546 comics. That puts you and a shade beyond Marvel, and probably ahead of Marvel when Gold Key finally ceased publication in 1964. But think about this fact: DC, Marvel and Dell-Gold Key, combined, are responsible for the publication of half of the comic books of all time in America! (Diana Hervey, Charlton and Archie comics only that addition, and you have 30 percent of all the comics ever printed? Well, if you're so tall with me, I'll get into my hearing of all 30 comic book companies.)

1. **DC/National** (total 14,546)—DC's very first comic was *Star Fun Comics* (Feb 1935) and I hope we never see that list.



1. **Timely/Marvel** (total 2,900)—we all know Marvel Comics. It got its start in 1939 as their first. From the late '40s to late 1951 Marvel used the Atlas label; published an interesting array of titles, and the company completed (for a moment) its work on two sides I'm not even close to at all. The late Atlas was either *Digger* (Dell #1 or *Play* (Dell #1) 1951). But since month saw the continuation of only a very handful of Atlas titles (*Johnny Silver*, *Johnny Two* (Silver), *Gunslinger* (Silver), etc.) in a three year period, none of us call "Timely-Marvel." Marvel is still in business as you may have noticed.

2. **Dell** (total 8,512), or 3,146 if you count Gold Key's. Dell's first comic was *Popular Comics* #1 (1935). '70s it was a Famous Funnies edition in 1954. In late 1962 after publishing 5,734 comics, Dell split into a New Dell and Gold Key, each retaining various licensed characters. The New Dell published 30 comics, the last being *Giant-Joanna* #27 (Dec 1963).

3. **Harvey** (total 2,145)—Harvey had a confusing origin as its first issues may have been put out by one-time publishers, maybe the first was *Speed Comics*

#1 (Dec 1935), maybe it was *Champion* #1 (Dec 1936). Harvey's last comic was actually a *Booker* #10 (Aug 1962). Harvey has, of course, recently begun publication again.

4. **Charlton** (total 3,066)—their first comic is also unclear, maybe *Willie Foster* #100 (1944). *Archie* #1 (1946). Or *Marvels of Science* #1 (1946). How about *Archie* in the *Archie* #1 or #2. At least as I am when Charlton was born. I'm not sure when they're dead? As of this writing Charlton has started back up for the third or fourth or fifth time.

5. **MLL/Nash** (total 3,059)—First was *Star* #100 (Comic #1 (Nov 1935). Archie Andrews was created years later, and Harvey probably didn't start within two years of that. Still good?

6. **Gold Key** (total 4,555)—O.K. took over lots of Dell titles as of Dec 1962. This was a TV production company with local TV network partners, etc. They disappeared into Vietnam and died a slow death in 1964. No loss.

7. **Famous** (total 3,145)—First published comic was *Who?* #1 (1935, 1946), the last group Famous released in late 1954 was *Marvel* (Famous #1, *Star* (Famous #1), *Archie* (Famous #1), and *Star* (Famous #1).

8. **Quality** (total 1,895)—Quality took over *Popular Comics* with #2 (June 1938). The last group they published were their better titles, and actually some of the ones DC only to continue. *Blackhawk* #100 (Oct 1948), *Archie* #100 (Nov 1948), *Star* #100 (Dec 1948).

9. **Standard/Reader/Star/Plaza** (total 3,307)—Many names and/or owner changes for this company which began with *Star* #100 (Nov 1935) and probably ended with *Star* #100 (Nov 1935). I was tempted to lump *Star* in here, a company that carried on *Star* #100 (Nov 1935) to the end. But would have made *Standard* #100 (Nov 1935) with a 1,942 total.

10. **American Comics Group** (ACG) (total 1,147)—began with *Star* #100 (Nov 1935) and ended with *Star* #100 (Nov 1935) and ended with *Star* #100 (Nov 1935).

11. **St. John** (total 980)—Comic #100 (Nov 1935) to their *Star* #100 (Nov 1935) or *Star* #100 (Nov 1935).

12. **Horizon House** (total 800)—*Archie* #100 (Nov 1935) to *Star* #100 (Nov 1935) or *Star* #100 (Nov 1935).

13. **Lee** (total 750)—*Archie* #100 (Nov 1935) to *Star* #100 (Nov 1935) or *Star* #100 (Nov 1935).

14. **Boys** (total 640)—*Archie* #100 (Nov 1935) to *Star* #100 (Nov 1935) or *Star* #100 (Nov 1935).

15. **Norfolk** (total 620)—*Archie* #100 (Nov 1935) to *Star* #100 (Nov 1935) or *Star* #100 (Nov 1935).

16. **United Features** (total 560)—*Archie* #100 (Nov 1935) to *Star* #100 (Nov 1935) or *Star* #100 (Nov 1935).

17. **Plaza** (total 470)—No, I didn't notice, this is the publisher of *Reader* #100 (Nov 1935) and other similar titles (1940-1950).



23. *Magazine Enterprises/Stanley* (total: 465)—*Comics Comics* (July 1944) to *Alphie Atom* (Sept. 1958).
24. *Hallmark* (total: 435)—took over *Peter Dennis* (the *Menace* with Frank #1) (Jan. 1957) and *The Hey Boy* (#1) (the #2 #3 April 1960).
25. *E.C.P.* (total: 405)—*Panther Stories from American Fiction* #1 (1945) to *Incredible Science Fiction* #3 (Feb. 1956).
26. *Hillman* (total: 405)—*Attack Comics* #1 (Feb. 1945) to *Comic Universe* vol. 5, #9 (June 1953).
27. *Avon* (total: 402)—*Wally O'Day on Sea Island* (1945) to *Star Jones* #29 (Sept. 1956).
Now-a-days say 'no'!
28. *S.M. Rogers* (total: 377)—where were those spirit contacts with suspicious origins based in grocery stores (1939-1945).
29. *Street and Smith* (total: 357)—started and ended with *Shadow Comics* #1 (March 1940) to #68 (Sept. 1956).
30. *Harrell/Ajaja/Silver/Silverman* (total: 373)—*Borderline* #1 or *Capt. Phlegm* #1 (March 1945) to *Strange Journey* #4, *Wildcat* #5, *All Star Romance* #34, or *Apache Trail* #46 (June 1956).
31. *Gilbertson* (total: 335)—the publisher of *Clashers* (discontinued book counting various offshoots). *Clashers Comics* #1 (Oct. 1951) till the last issue (1958).
32. *Frederic's Magazine* (total: 334)—*Four Comics* #1 (April 1945) to #64 (Aug. 1958) with other stuff in between.
33. *Toby* (total: 281)—*L-I-J Alvin* #70 (June 1949) to #118 (in the *Menace* #5 (July 1955)).
34. *Comix* (total: 277)—*Alpha Comics Magazine* #1 (July 1956) to *World's Greatest Comics* #4 (April 1962).
35. *KOP Books* (total: 265)—*Chadwick Love* #1 (Oct. 1945) to *G.I. Joe* #55 (June 1957).
36. *Superior* (total: 250)—*Red Seal* #49 (June 1947) to *U.S. Fighting Air Force* #29 (Oct. 1956).
37. *Catalanich/Gold* (total: 199)—*Super* #1 (Nov. 1942) to *Finch* (over *Mex*) (1954).
38. *Waldgate* (total: 187)—*Crash Comics* #1 (May 1942) to *Acrobat* #5 (1953).
39. *Stimmons/Argon/Gilbertson* (total: 175)—*Global Romances* #1 (1950) to *Star* and *Star* #9 (May '56).

40. *Orbit* (total: 162)—*Dilly* #1 (1940) to *Love Journal* (May 1954).
 41. *Columbia* (total: 151)—*Big Boy* #1 (May 1945) to *Spooky* #10 (1949).
 42. *Story/Heaton/Mark/Premier* (total: 145)—*Panther* #1 (July 1955) to *True Love* (Columbia) #1 (Jan. 1956).
 43. *Trojan* (total: 100)—*Swiffling Romances* #1 (Aug. 1946) to *Rowan* #10 or *G.I. Joe* #10 (Jan. 1951).
- And, finally, the number of comics published by *Goodbody* (total):
44. *Comic Media* (97)
 45. *ES/P* (92)
 46. *Smash* (92)
 47. *Tower* (82)
 48. *Harry A. Chamber* (80)
 49. *King* (80)
 50. *Atlas/Seaboard* (65)
 51. *Madison* (55)
 52. *Super Chronicle* (50)
 53. *Nationwide* (53)
 54. *Green* (50)
 55. *Desfield* (44)
 56. *Crash/Victoria* (42)
 57. *Argo* (38)
 58. *Rural House* (35)
 59. *Green Norton* (35)
 60. *William Wise* (35)
 61. *Skyworld* (32)
 62. *Harling* (30)
 63. *Manoline* (17)
 64. *Spark* (16)
 65. *Accepted* (16)
 66. *Flag* (14)
 67. *MP Inc.* (14)
 68. *Don Fortune* (13)
 69. *Lafayette* (11)
 70. *Red Top* (12)
 71. *Com Service* (8)
 72. *Lightlight* (8)
 73. *Cliffbridge* (5)
 74. *Williams* (7)
 75. *Foglighter* (4)
 76. *Victory* (3)
 77. *Lafayette* (4)
 78. *Hardy* (3)
 79. *MS* (1)
 80. *Pageant* (5)
 81. *Lightning* (1)
 82. *Blacklight* (1)
 83. *Shower* (2)
 84. *Simon* (2)
 85. *Stanley* (2)
 86. *(Who was married?)*

As I said, that should be about everybody except the new direct sales companies. By now, *Fantagraphics* would probably bring in the top 50 comic publishers, and news stand distributed *Chickadee* would be around number 57 and *Cliffbridge*.

Please notice that, although I've listed specific numbers of issues, there's a margin of error for every total on this list.

Now for the final word! Well! Finally and on all the direct-sales companies, with *Fantagraphics*. And 2000 up with a grand total of 9,037 comic books published in or for America. 1915-1987. 74 years we could add about 2,800 to that number for '84 and another 1,000 for '87—going 14,000 funny books! Not a complete year yet.

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